

ENGL 2116/2117
20411/20412: TR 11 a.m.-12:15 p.m., C166

Prof. Jesse Bishop

Office: Cartersville 327

Office Hours:

MW 9-11; 3:30-4:30 (office)

T 2-4 (office)

R 2:30-5 (*Old Red Kimono* office, Rome)

F 10-noon* (Virtual hours: During this time, I will be available via an internet connection. Should students need help or have questions, they may email me at either my GHC address or my gmail address. Students who wish to chat must create free gmail accounts, email me at professorjessebishop@gmail.com, and log-in to the chat application. I will remain signed in to gmail-chat for the duration of the office unless otherwise noted. This applies to each Friday of the term—except for those days on which I will be furloughed.)

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Course Texts:

Flash Fiction Forward. eds. James Thomas and Robert Shapard. W.W. Norton (2006). ISBN: 978-0-393-32802-8

The Writing Workshop Notebook. Alan Ziegler. (please note that the books are not in at this date 1/4/2010)

CW Policies

MIDTERM WITHDRAWAL DATE: March 2, 2009.

Welcome to Creative Writing! Whether this is your first class (Intro: 2116) or your second (Advanced: 2117), you'll be expected to develop and/or enhance your own creative sensibilities.

Some “**If**s” to keep in mind—

If you signed up for this course thinking it would be an easy A, you should drop this course.

If you think this will be an easy A, you are mistaken.

If you insist on staying in the course, you should know that failure to adequately perform any assignment could result in your failing this course.

If you want to write about your feelings or some personal trauma, you should drop this course.

If you write about your feelings or some personal trauma, you are subjecting that writing to intense (and sometimes seemingly harsh) criticisms.

If you don't consider yourself especially hard-working, studious, or imaginative, you should drop this course.

If you don't "like" contemporary fiction and/or poetry, you should drop this course.

If you signed up for this course to live out some deep, dark fantasies involving sex, profanity, or violence, you should drop this course.

If you choose to write about any of these issues, you will be asked to stop—once.

If you insist on continuing this course, you will fail.

If you have a problem with any part of this, please drop my course.

One final "**IF**" (and it's the most important): **IF** you are willing to treat writing as a craft, to work and practice at it, to open your work up to group critique for improvement, to understand how little you know about this craft, to learn as much as you can about this craft, and to read more than you've ever read before, then we will have more fun than you can imagine.

Expectations:

Below is a list of things you can expect from this class:

- Reading until your eyes bleed
- Writing until your fingers turn to stone
- Sharing thoughts and criticisms of work with your peers in a professional manner
- Receiving thoughts and criticisms from your peers
- Receiving thoughts and criticisms from the professor

Below is what I will expect from you:

- Doing each and every assignment for this course
- Reading until your eyes bleed
- Writing until your fingers turn to stone
- Sharing thoughts and criticisms of work with your peers in a professional manner
- Receiving thoughts and criticisms from your peers
- Receiving thoughts and criticisms from the professor
- Acting like an adult at ALL times

If you elect to continue attending this course, I will expect more, specific things from you. This is a writing course, and I will expect you to write. My philosophy is that if you want to write, you must read. These acts are not separate; rather, they are part of the larger act of creation. You will read more than you've ever read before, and you will write more than ever before. This is a class that will teach you how to focus your reading and writing to get the most out of your language skills, whether you're writing poetry, fiction, screenplays, or songs.

Academic Honesty: It should go without saying that I expect you to do your own work, but let me say it anyway: I expect you to do your own work. If you plagiarize in this class, I will personally do everything possible within the GHC policies and statutes to get you thrown out of college. Students are encouraged to read the GHC Academic Integrity Code at

<http://www.highlands.edu/academics/academicaffairs/academicintegritypolicy.htm> and be familiar with policies concerning plagiarism, student conduct, and academic integrity. Georgia Highlands College seeks to promote and ensure academic integrity on its campuses. Adherence to the principles of academic integrity insures students are provided opportunities that foster their academic growth. Students are expected to complete all work without cheating, lying, plagiarizing, stealing, or receiving or giving unauthorized assistance. Students with questions about any of these policies or definitions should seek clarification from an instructor, division chair, Director of Student Life, or the Vice President for Academic Affairs. Members of the College community are expected to be familiar with the Academic Integrity Code and to cooperate upon enforcement. Faculty will take all appropriate steps to inform students of academic integrity principles, including all permissible as well as prohibited acts.

Examples of Prohibited Acts

No student shall knowingly perform, attempt to perform, or assist another student in performing an act of academic dishonesty, including the following:

Plagiarism

Submitting the words, ideas, opinions, or theories of another, except those that are common knowledge, without proper credit to that person is considered plagiarism. Unfair credit includes, but is not limited to, a direct quotation of all or part of another's words without the proper identifying marks and/or merely stating the general source in a bibliography without noting the specific source in a body of work. Plagiarism includes, but is not limited to, the following when performed without fair credit:

- Direct quoting of all or part of another person's written or spoken words without quotation marks or similar appropriate punctuation;
- Paraphrasing all or parts of another person's written or spoken words without proper documentation within the submitted work;
- Stating an idea, theory, or formula originated by another person, as one's own;
- Repeating information, such as statistics, which is not common knowledge and was originally compiled by another person;
- Purchasing or receiving any academic works from another person or another source and submitting the work as one's own for evaluation or grade.

Presenting another person's ideas or words as your own is plagiarism, literary theft. I expect you to do your own work. I will report plagiarism in any and all instances, even if the stolen material amounts to a single sentence.

Plagiarized work will result in an automatic failure for the course. Any such incident requires that paperwork be filed with the Office of Student Life, and notations to the student's permanent record will be made. Furthermore, any student caught plagiarizing or cheating in any way, shape, fashion, form, or amount, will receive a zero for the entire workshop grade (40% of course grade). It is my firm belief that any student who plagiarizes is not participating in college, but trying to steal his or her way to a degree. I tolerate no such nonsense.

Plagiarism is stealing; one cannot hope not to be prosecuted for just stealing a little, so any instance of literary or idea theft will result in my vehement pursuit of the most extreme sanctions possible.

If I suspect, for any reason, that a student has plagiarized any assignment, I will fail the student for the term. Any student who finds himself or herself in this situation should expect to sign the

Academic Misconduct Incident Report upon meeting with me at the initial disclosure of the suspected event. In keeping with the Georgia Highlands College Academic Integrity Policy, in the event of a suspected case of plagiarism, I will complete a copy of the Academic Misconduct Incident Report and present the document to the student at a meeting to take place no later than three working days of discovery of plagiarism. The student will either agree with my sanction—as outlined above—or he or she will request a formal hearing. If a student disagrees with my sanction, I will not discuss other options. The matter will be handled through the Office of Student Life.

The Bottom Line on Plagiarism: Don't do it. If you do, you will fail the course! No Exceptions!

Here's how your grades will break-down:

- Workshop participation (40%)
- Journals (25%)
- Portfolio (20%)
- Public Reading (5%)
- Contemporary Author Project (10%)

In a class such as this one, attendance is essential to classroom success. This is a workshop class, where you'll be evaluated on comments made during class. If you are not present for these discussions, you cannot earn those points. Missing more than two workshops will significantly endanger your grade. **Missing five class meetings will result in failure of the class. No exceptions.**

Expectations for Evaluative Tools:

1. Journals (25%)—for this class, you will be expected to keep a creative journal. In this journal you will write 50 entries over the semester. Each entry will count for one half of one percent of the course grade. Twenty of the entries must be reflective (thoughts on what we've discussed) or critical (mini-essays on craft about works we've read). The other entries may be creative (substantive drafts of poems, songs, stories, or narratives). Each entry should be substantial, which means you have put a significant amount of effort into the entry. Entries will receive grades of $\sqrt{+}$, $\sqrt{}$, $\sqrt{-}$, or 0. For a $\sqrt{+}$, the entry will show that the student has paid significant attention to the task and will be a top-tier effort. For a $\sqrt{}$, the entry will show a modicum of attention, but lacks the sophistication of a top-tier effort. For a $\sqrt{-}$, the entry will show little attention to the task, and represents only a basic, half-hearted effort. A 0 will result in any incomplete or missing entries. You get back what you put in. If you work hard and try your very best, you'll be rewarded. If you try but don't have your best effort in it, you can still succeed. If you wait until the last minute to do your journals entries...well, good luck with that. I will check journals on a scheduled basis. Bring them to class on those days—no exceptions!
2. Public Reading of your work (5%)—in lieu of a final exam, you will each give a brief (10 minute) reading of your work. This reading will take place on May 11th between 10 a.m. and noon. I will notify you of the location before spring break. You must read your work, as I believe, pedagogically, that this demonstrates both responsibility and ownership for

that work. I also believe that this instills pride in the work you do—both critical and creative. Since the reading will be approximately 7-10 minutes, you should use your journal entries to hone the pieces you'll be reading.

3. Portfolio (20%)—you will be expected to submit to me the five workshop pieces in a final, publishable form. I will be looking for specific evidence of successful, thoughtful revision. In some cases, the revisions will be minor. In others, you may be making large-scale revisions in order to make the piece successful. From your portfolio, you will identify the strongest piece you've written and explain why this piece is the strongest. More details later in the term.
4. Workshop (40%)—this aspect of the grade will be broken down as follows:
 - a. Workshop participation—during workshops, you will be expected to share your thoughts and suggestions in a professional, humane manner. You are expected to read your classmates' work and respond to that work via substantive spoken or written comments. Any day missed is a day that cannot be made up!
 - b. Workshop submission—during this phase of the workshop, you will be expected to provide your work to the other students (in hardcopy), so that they may comment upon it. You'll also be expected to read that work during the appropriate workshop times. If you are absent during a discussion of your work, you lose the points for that work. If you fail to submit work on time, you lose points for that work. Each student will submit one piece of fiction and two poems for workshop.
5. Contemporary Author project (10%)—Each student will select a contemporary author on whom to do research. Part of this research will include making contact with the author, if possible. Another aspect of this project will be to record yourself reading some of the author's works. The recording can be submitted electronically via CD or jumpdrive. You will write a minimum three-page essay explaining why you believe this author to be significant. More details to follow.

NOTICE: The instructor reserves the right to alter the dates, material covered, or format of any exam after notifying the students in advance.

You are acknowledging your understanding of and agreement with the above statements and with the syllabus in general by continuing to remain enrolled in this class.